



Cecile Heystek



Title: THE STRUGGLE BETWEEN MEMORY AND FORGETTING, 2004

Medium: Wild olive, Jacaranda, HB-pencils and steel cable

Two carved human brains, one white containing pencils and revealing the pink erasers and the other dark, containing the pencils' sharpened ends. The dark brain represents a mind, youthful with active neurotransmitters, recording and remembering. The white brain is a stagnated organ, slowing blood-flow erases its precious archive of memories.

Title: END OF THE GAME, 1998

Medium: Jacaranda and vacuum-packed dung

A dung beetle cleverly exceeds in the game of survival by preserving her offspring in plastic parcels and minimizes exposure to the elements by transporting them all at once in a wheelbarrow.



Title: FAST FOOD, 1998

Medium: Birdseye maple, trowel and found objects

When you hear the word fast food you may recall the odd McDonald's burger and coke. As the older generation would say: they don't make it like they used to. This is an ode to wholesome goodness and an honest day's work.



Title: FATE'S PENDULUM, 1997

Medium: Apiesdoring (Acacia), bronze, leather and found objects

A tea strainer holds a number of protruding filters containing Bush tea, whilst within, it carries a collection of bronze, ox-knuckle bones (dolos). Tasseography or the reading of tea leaves and the reading of bones, have been associated with the practice of fortune telling for different cultures for centuries.



Title: UPS AND DOUBTS, 1999

Medium: South African Beech, Acacia, Teak, brass and steel wire

A suspended jolly jumper, bounces above a handmade wooden trampoline. The jolly jumper's ambiguity also suggests a chastity belt with handles.

Its kinetic installation questions society's norm and stereotypes. It is a physical illustration of the press molds that society has created for us. We are expected to grow according to its strict confined form from an early age. Those who don't care are cast aside and virtually excluded from of the game.

The trampoline is the unstable reality that enhances the bounce of the jolly jumper to extreme highs and lows, an emotional roller coaster.



Title: THE GOOD COMPANION 3, 2005

Medium: Jacaranda and found objects

A writing desk carries the weight of a silenced companion. A communicator muzzled by a cloth, longs for caress. Once the receiver of touch in a rhythmic rush of passion and the giver of ink-stained thoughts now abides, unexpressed/censored. Some believe that in the dead of night, it still hums the heartbreaking refrain of a last paragraph put to paper.



Title: BURNING DESIRE -

HEAR NO EVIL; SEE NO EVIL; SPEAK NO EVIL, 2002

Medium: Jacaranda, Red Ivory and found objects

Burning Desire playfully introduces violence to a 'safe' environment. The protective function of the fire extinguisher is contradicted by the presence of three wooden fire extinguishers, equipped with laser beams. In an attempt to self-combust, these fire extinguishers carelessly aim their laser beams at the reflective surface of emergency key boxes, placed across the room. The unsuspecting viewer becomes trapped in the self-destructive crossfire. Burning Desire reflects our violent, destructive society and religious intolerance. It also demonstrates man's ability to take many lives in a single act of self-sacrifice in the name of religion.



Title: EVEREADY AFRICA, 2004

Medium: Jacaranda, radios, speakers and found objects

African Nail Fetishes are made for innumerable purposes, be it for protection or offense. Every time a nail or blade is driven on an occasion of use, the object is believed to gain power.

The Eveready batteries, each mounted on a pedestal, are metaphors for two power-hungry individuals or nations. Constant debate takes place between the two cells via built in radios, tuned into two different broadcasting stations and confusion rises as a result of simultaneous contrasting tongues. This creates white noise, a metaphor for the ever-present conflict in Africa.



Title: PRESSING FLAWS, 2006

Medium: Jacaranda wood

'wash, rinse and repeat', is synonymous with the labeled instructions on many cleaning products. These words signify that repetition may enhance a positive outcome. The method of repetition plays an integral part to our daily reasoning; it is our coping mechanism. If at first one does not succeed, one is expected to try and try again.



Installation: TREADING WATER

Title: FEAR, 2001

Medium: Cypress, galvanized bucket with attached protractor and rope

Title: GRIEF, 2001

Medium: Jacaranda, galvanized buckets and spring balance

Title: DISPLACED, 2001

Medium: Cypress, galvanized bucket and water level

Title: HOPE, 2001

Medium: Jacaranda, galvanized bucket and flour scoop

Title: LOVE, 2001

Medium: Wild olive, galvanized bucket, cold-water tap and hot-water tap



Title: WANDELSTOK (Walking stick) 1998

Medium: Pear, Jacaranda, Oregon Pine, steel and compass

A tortoise shell, carved in Pear wood serves as a sound box for an attached mbira (traditional African instrument) which is activated when the object is pushed.



Title: WRITER'S BLOCK , 2003

Medium: Jacaranda, HB pencils, electrical installation

This piece could be described as the visual realization of an artist's experience of writer's-block or blank page paralysis. The pink eraser ends on the outside serve as a protective shield while the sharpened ends point inwards, signifying emotional pain. The use of pencils with eraser tips (approx. 1200 in total) introduces visual tension in the play between reveal and conceal, which may also refer to the artist's constant act of marking and rubbing out or the universal struggle of memory against forgetting.



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